

TAPE III

Taped interviews with Tom Gibson and different people from the Hall Bldg.; February 18, 1982.

Tom: O.K. Well I'd like you to just ~~sayxwhatx~~  
~~xanxthinkxaboutxthesexphotographs~~ look at these  
photographs and just tell me exactly what you  
think. The first one there.. You could describe  
the photograph if you want.

André (engineering student); O.K. ah, looking at the first photograph, it seems to me that the guys entering the building. It's ah, pretty quiet down there, everything seems to be just normal.

Tom: Is that an interesting photograph? Is there anything interesting about it?

Andre: It's not really an interesting photograph as such.

Tom: So you don't care for that photograph.

André: No, it's not to my liking. No.

Tom: O.K. Why don't you turn the page and look at another. What about that one there, the one with the man in the fur coat.

Andre: There's not too much that can be said about the photograph as such.

Tom: So that's like the first one you saw?

André: Oh, it's pretty much the same. It doesn't seem to portray anything special as such. I mean, he's just standing there looking at the paper and ah..

Tom: You don't find that interesting at all, to observe people in that way.

andré: No

Tom: Alright, what about the one next to that?

André: You know it's pretty much like the first one. From the way he's dressed you see that he's pretty much a business man as such.

Tom: You don't find these photographs very interesting at all eh. They aren't the kind of photographs that you would make.

André: Oh no. Myself, you know I like a picture of things in nature as such. in contrast with pictures of people. You know I wouldn't mind photographing people, but I like candid photos you know. Doing some kind of action, doing something strange.

Tom: Alright, so turn the page. What do you think?

André: The photograph on the left that you've taken at a wedding. It seems to me to be quite interesting. Ah, the coloured guy, it seems to be that he's been caught off guard, or whatever.

Tom: You find that an interesting photograph. More spontaneous.

André: Oh yes. More spontaneous. It's more held together, better seen. You know, it depicts a happy scene, as such.

Tom: What about the guy who's looking at the camera. Doesn't he look a little bit surprised or aggressive?

André: Oh yes it seems to me that he's completely surprised. Curious.

Tom: It seems a little bit out of focus. Not sharp.

André: Ya, it's not sharp as such

Tom: So you like that one. What about the one next to it. The one with the girl walking towards and the man walking away with a pole in between

André: It doesn't seem to represent so much.

Tom: When you photograph, what do you photograph?

André: ~~Reapp~~ People mostly. You know I photograph people sometimes, but you know it's mostly, I don't know it's a mostly nature.

Tom: Animales? Well, there's little animals on her sweater. Elephants.

André: Oh yes, quite true

Tom: And there's an animal on the back of his sweater. A pheasant, I think.

André: As I said before I ~~take~~ photographs of more natural stuff. It seems to me that animals ah.. you never could tell their reaction. You never could tell what's gonna happen. You know with people if you tell them you're gonna take a photograph they would react a certain way.

Tom: Isn't that interesting?

André: Oh yes it is

Tom: But you prefer animals?

André: Yes I prefer things in nature

Tom: You mean what animals?

André: It could be wild animals. Tigers, monkeys

If I'm near monkeys, let's say gorillas are very interesting to photograph.

Tom: Ya, but we don't have much opportunity to photograph monkeys and gorillas in North America.

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(talks about Asilomar photo, Dog, and Bldg, flowers and people)

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Tom: O.K. I've got some photographs here. I'd like you just to look at these photographs. Start with the one on your left and give me a response as to what you think about that photo.

Woman from the Information Desk at the Hall Bldg: Somebody didn't care too much to get his picture taken I guess.

Tom: That's the one with the wedding, eh? Any good?

Woman: No. Not to me.

Tom: Why?

Woman: Well, a wedding you know should be a happy scene, but this doesn't look like it's a

happy scene. Seems like something wrong happened. The bride is hiding her face and she's holding her head and the guy is looking back and he's got a worried look on his face. The groom doesn't seem to be happy either.

Tom: So you wouldn't think that's a proper type of wedding photograph.

Woman: No

Tom: It's not the type of wedding photograph that you like to see. Do you think it's an interesting photograph apart from the problem with the bride and not looking like a wedding photograph?

Woman: It doesn't seem right. I don't know, is this an arm sticking out her?

Tom: Could be.

Woman: Whoever took the photograph isn't a very good photographer. I take better pictures. As far as the centering is (concerned) it's O.K. But, I wouldn't put that in an album.

Tom: You wouldn't put it in an album. What do you think about putting it in a book?

Woman: Not even

Tom: No. Alright, what about the next picture.

Woman: That's no good either. People's back, I mean who wants to see. There's no story to the picture. She looks like she's running from something, that's all. Morbid looking.

Tom: Morbid. When you say story, what do you mean by story?

Woman: Well, I mean, normally when you take a picture, there's a reason. You see somebody looking at a beautiful scene, but here I mean you see people's backs. They're looking at something but you don't know what. So you don't know the purpose of the picture.

Tom: The girl is looking towards the front.

Woman: She seems to be worried about something too. I don't know, everything looks like there's something dreadful that happened in the picture.

Tom: So a photograph should be happy.

Woman: She seems to be more or less running away from a situation

Tom: O.K. Why don't you turn the page.

Woman: That's nice. Calm

Tom: The one with the tree

Woman: It's serene, it's calm. There's nobody with a look of fear or anything.

Tom: What makes it calm?

Woman: It's peaceful looking.

Tom: Why?

Woman: Like I said there's no people with a worried look on their face. It's calm. It looks like it's a nice sunny place where there's no wind. It's a place where you could just sit and relax and forget everything. It looks like it's by the sea as well. So again, it entices you to just sit back and relax.

Tom: The next one.

Woman: That too is nice.

Tom: Why don't you describe that one?

Woman: Nice couple looking out at the view. They could be on their honey moon. They're obviously in a tower or something looking down at the view. Although the scene below is not so clear, you can imagine what it is. It's not bad.

Tom: Not bad, O.K. Next one.

Woman: Not so good that one

wavey from a nice scene. If they were looking at the

Woman: Nothing at all. On the contrary, they take

Tom: They don't add anything to the photograph?

Woman: They don't belong

corner.

Tom: It's crooked. And what about the ladies in the

Woman: Well, yes, and it's crooked too

Tom: To see more of the building itself.

I suppose.

Woman: He could have taken it at a different angle

flowers and the museum?

Tom: What if the photographer wanted to show the

better view of it.

to show the museum, why not show the museum, a

Woman: Oh, they're beautiful. But if they wanted

and flowers and ladies.

Tom: Don't you think that's interesting, the plants

old ladies reading their magazines

hidden all by these plants and flowers and little

not show the museum, a better view of it now, it's

Woman: Well if they wanted to show the museum, why

Tom: That's the one with these museum.

photographs and tell me any further responses.

Tom: O.K. Why don't you just go back through the

the way I do it.

want to remember something pleasant. Anyway that's the

normally that's why people take pictures because they

Woman: Yes, it should be pleasant to look at.

Tom: It's a donor and photographs would be uppers.

...it's just a donor.

Woman: I wonder. Because it's... I find it... not boring

Tom: I wonder why he'd photograph that?

Woman: I'd think I was behind bars or something.

Woman: Nope, it doesn't do nothing. If I were a

the fence.

Tom: That one the last one there, the one with

Woman: Uh-ha.

Tom: So am I. We can really cut him up together

not here.

Woman: No. Nothing at all. I'm glad the photographer's

Tom: Can't find anything good about that photograph.

even scenic. Doesn't do a thing for me.

and there's a big shadow over the dog. And it's not

first there's too many shadows... of the buildings

Woman: It doesn't do anything for me at all either.

Tom: O.K. The next one.

magazines or papers.

different. But they're just sitting there looking at

building or looking at the flowers, it would be diff-

Woman: I didn't see this one. No. Again it's not well uh...I take better pictures and I'm not a professional. Shadows and you just see a silhouette of a person. O.K. Shabby against luxurious

Tom: You said photos should recall a pleasant memory. What about recording an event?

Woman: Oh sure. But I'm not the type to ..If I see a catastrophe, I don't like to take pictures of it. ...Slums are a fact of everyday life

Tom: But you don't want to see it?

Woman: No I'm an ostrich. Hide my head underneath the sand.

...

Tom: Do you look at photographs a lot?

Woman: Oh yes. At home in family albums, magazines  
...FIN.